

BIOGRAPHICAL SUMMARY: Martina Macalino, 68, lei seller

"They don't have the tradition they had before. When baby make one year, they make luau, they give you lei. No, those things pau already."

Martina Macalino, Hawaiian, was born in Nu'uano, O'ahu on February 9, 1917. Her parents were Agnes Barinaba and John Makaiwi. In 1922 the family moved Downtown. Macalino attended Sacred Hearts Convent and St. Andrews Priory.

Macalino's mother sold leis Downtown and on the waterfront. The entire family helped with the business. From a very young age, she helped her mother gather and string flowers and went with her to sell the leis. As Macalino grew older she occasionally worked as a cocktail waitress and at the Territorial Hospital in Kāne'ohe. But she always went back to help her mother at the lei stand.

In 1950, she married William Macalino. They had one natural daughter and adopted two sons and another daughter. The family lived in Papakōlea.

After her mother's death in 1960, Macalino and her sister, Agnes, took over the airport business, Agnes' Lei Stand. Today it is called Martina's Lei Stand. Mr. and Mrs. Macalino are there daily stringing leis and taking care of business.

When not at the lei stand, the Macalinos help raise their grandchildren at their Papakōlea home.

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ORAL HISTORY INTERVIEW

with

Martina Macalino (MM)

October 9, 1985

Honolulu, O'ahu

BY: 'Iwalani Hodges (IH)

IH: This is an interview with Martina Macalino in Papakōlea, Honolulu, Hawai'i on October 9, 1985. Interviewer is 'Iwalani Hodges.

Okay, Mrs. Macalino, can you start out by telling us when you were born?

MM: February 9, 1917 at La'imi Road, Nu'uano.

IH: Were you living on La'imi Road?

MM: No. I was born there because my mother gave birth. She had a Russian lady there. She didn't go to the hospital to help her. Either the Russian came to our house or she went there. But that time, she gave birth to me, she went to the lady's. That's where I was born, La'imi. La'imi Road, but I raised in Jack Lane, Nu'uano.

IH: You remember the Russian lady's name?

MM: That's the part. No, I don't. We never seems to communicate after because my mother had, oh, I don't know how many children before she had this lady that. . . . My brother Sonny, my two sisters Tootsie and Ruby. I forget which one she had to go to the hospital, but all the rest of her children, she had from midwife that took care of her. But I know I was . . .

IH: How long did she stay at [the midwife's] house?

MM: When she had me, oh, the lady didn't want us go. If she could keep my mother there a month, she keep her. You know, 'cause she wanted her to get well. But you know her. She lei seller, eh? Like she give birth today, the next day, she wants to leave to go home. Yeah, because she figure she have the kids. She figure she have to go to work, help make money. Mother is very---she's very aggressive.

IH: What is your mother's name?

MM: Agnes Makaiwi. She's very aggressive. I never seen any mother like her in all my life. Never. She's aggressive. He [MM's husband,

William Macalino (WM)] asked me once, he said, "Ey, don't your mother ever sleep?"

I said, "Gee, you telling me? I know my mother how many years. I don't know when she sleep or when she don't sleep."

But she does. She hard worker. 'Cause they used to to it. Climb mountain, pick up all her greeneries. Come home with my father. See, Dad and her used to go up the mountain, pick up all the greeneries. I used to go with them. Then I was small, you see. There was nobody to take care of me that time. All the rest, the older ones, my brother and sisters went to school. But I had to go with her, her and my dad. They used to carry me on their back. I was three years old when I used to go with them. My father used to put me on the tree. You know, make me sit on the tree. Put plenty grass, sit there. And then, he used to bring lunch for me. Stay there to eat, eat something, while they picking the. . . . Oh, they go mostly for go pick up gingers. Gingers, ti leaves, laua'es, mailes, wāwae'iole. That's what you use when you braid the Teis.

IH: What is that?

MM: Wāwae'iole. It's some kind of a greenery. If you look at it, it looks like a. . . . What the name of the limu? There's a limu.

IH: The limu is wāwae'iole.

MM: Well, they have that. You see, limu, same thing, this greenery that they pick from the mountain.

IH: From the mountain? And looks like [the limu]?

MM: Yeah. It's exactly like it, you know. But she used to pick all day, pick all that.

(Taping interrupted, then resumes.)

IH: Oh, so they had that up in the mountains?

MM: Oh, yeah. Oh, they had. . . . I can't remember all the names. You see, they have the maile that you pick up the mountain, maile li'ili'i. That's the small maile. There's three kind of maile. The round maile, they come out this shape. (MM shapes a wide oval with her fingers.) Then they have the maile this long like. (MM shapes a narrower oval, about two inches long.) This length. And then, they have the maile that is just a short center but it's clear around. (MM motions a shorter, rounded leaf.) But they don't have it like they used to. This maile, they go way inside where you have to go. You know where the reservoir is? The Nu'uanu, up at . . .

IH: Up Nu'uanu?

MM: Yeah. Okay, you have to go way inside. As you go in, right along the bend, you can see the varieties of maile.

IH: You folks used to pick all the different varieties?

MM: Oh, yes. We used to have the long one, the square ones, the other ones. When my dad go, we get all the mailes 'cause he's the one know how to pick 'em, see. He's the one. Him and my brother--my oldest brother Sonny. They used to go up the mountain, pick up the maile.

IH: So when they pick up maile, how much do they pick up, one time?

MM: Oh, by the bags. Maybe five bags.

IH: Big bags?

MM: Oh, yeah. My dad used to come home with ten bags. My brother bring home five, he bring home five.

IH: How do they carry all that home?

MM: Oh, yeah. Not only maile. They have gingers. Oh, I forget what the other name. Oh, shucks. Used to grow on a tree. Forgot the name. If I see it, I can remember. We have the maile. Then at the same time, my father pick up the mangos, and the guavas, and catch all the fish in the rivers. Because as you go and pick up your greenery, pick up your greenery first, put 'em all in the bag. As you come down the stream, you start picking your--get fish, 'o'opus, all that, right at the stream.

IH: What kind of fish did he pick up?

MM: 'O'opus. And he used to pick up those red. . . . Oh, I forget the name of the fish. Sometimes you see it in the market. See, I lose my knowledge of this. It's almost like goldfish, but it's red. The Hawaiians used to like it, I know, 'cause they eat it raw. And then, they pūlehu, some of 'em. But like Mom and Dad, they always liked their fish raw. And then, we used to catch those 'ōpaes [and] little crabs. All those are eatables. We pick it up. After my mother get through picking up all her greenery, she goes into the river and pick up all what she wants. Just enough to feed the family, not to overload. She always did tell us, "Take what you need. Don't overtake and waste. You're going to eat it, you take. Put some away to eat when you. . . . Say fine." So we have it with her. She tells us not to over. . . . Then we pick up mangoes on the way, sugar cane on the way. Sweet, the sugar canes, mountain, red ones.

IH: Did you always go up Nu'uanu?

MM: No, we used to go up Makiki, too. And Mom used to go. I didn't go. I went with her, but not to go way in. My dad used to bring it out, and then I used to sort it out. You know, certain to go here,

certain here. And put it on a push wagon. See, we never had car, those days. Oh, my brother used to carry it on his back, and my father. My father, my brother, and my mother used to carry all their greeneries on their back. So, it was hard times. Those days was hard. You had to work to get . . .

IH: How often did they have to go in the mountain?

MM: Oh, Mom used to go twice a week or maybe once a week. All depend how you pick up your. . . . All depend on the boat, you know. We used to have boat. Mostly often. We used to have the Mariposa, Leilani. But these Mariposa them, they were the new ones, you know. But we used to have, oh, I forget the names of the boat. The Aorangi, [a British line], all those boats that used to come in.

IH: Aorangi was what kind of boat?

MM: Come from the Mainland [Canada and Australia]. Oh, another boat. Was several of them. I kind of forget.

(Taping interrupted, then resumes.)

IH: So, was your grandmother also a lei seller?

MM: My grandparents? No, my grandfather was a lawyer. My mother's father. His name was Barinaba. I used to ask Mom, "How come get the name Barinaba?" I always thought it was Palinapa. But before, they used to use the baptismal name, Barinaba.

IH: Was your mother's mother a lei seller?

MM: Yeah. They always was lei sellers. They always raised flowers to sell. They didn't have the kind of flowers the growers have. Growers used to have sweet peas, pansies. All those nice flowers to haku. And they used to have daisies. They used to have carnations, too. But their carnations were very small. Aster. See, where I lived, in Nu'uuanu, as you going Nu'uuanu, you know where House in the Garden? We used to live there in Nu'uuanu in House in the Garden, that area. My father used to own half of that place up Nu'uuanu.

IH: House in the Garden? What is that?

MM: You never heard of House in the Garden? That used to be owned by . . .

WM [MM's husband]: You wasn't born, that's why you don't know.

IH: (Chuckles) What was that? House in the Garden?

MM: Mrs. Hall used to live there. Way before your time. That's where they used to have all the luaus made over there. If you want to have your luau made, you go over there. You have the hall, everywhere. The imu, and everything, to make your party.

IH: Oh, and that's where you folks lived?

MM: We lived right alongside of it. See, that's where we lived. So when you have luaus, all these big people want luaus, they go over there. Like the Democrats, Republicans, they all have their luaus there. Somebody go over there and prepare the food. The chairs and everything is there. Even the imu, the stones. See, you rent the place and run your luau. We used to live alongside. Right next to our house used to be gardens. Then they have garden. Across from our house was Dr. Uluko. Richard Uluko. Dr. Richard Uluko. He died already. The Ulukos used to live there. Then the Mahoes. The Mahoes are pretty well-known family, for Hawaiian affairs. They had plenty of 'em. The Miguels, too. They were all from Nu'uanu, up Jack Lane. We had quite a bit Hawaiian family. And we plenty gardens over there. We had one, two, three, four, five, six, I think, gardens right in Jack Lane.

IH: Oh, and that's where you grew your flowers?

MM: We picked. We get our flowers. Those were the flowers we use to braid the leis, the flowers. They had all, everything there. It was so easy for us. But we had to go to the mountain to get the greenery. Like the maile.

IH: What about lehua? Did you get that, too?

MM: Mom don't go too much to lehua because they get maile vines, see. People used to hammer the maile, right? You ask my husband. My father chew his maile. He has beautiful teeth, that man. Nothing rotten about his teeth. He had his whole set. He died with one teeth missing, but his whole set. So he [WM] tell me, "Chee, your father get nice set of teeth." All even. And he chew maile. And I tell you, he crackerjack in chewing that maile.

IH: Why does he chew it?

MM: To soften the maile. You have to tie it, eh? And my mother rather have him chew than you hammer. You hammer, you don't know how to hammer, you kill the maile. You kill the loop where you braid. The thing come loose and fall off. But if you chew it, you actually don't chew too much, too hard. But you chew some of 'em. But you give enough to tie it. Enough out of all he chew. You no believe, he used to (chuckles), he chew bags of maile. Bags and bags. Three bags, he chew 'em all by himself. If he start in the morning, he'd chew till nighttime. I used to feel sorry for my dad.

IH: Did he work another job?

MM: He worked for the Board of Water Supply. See, he chew his maile. He doesn't want to argue with my mother because you'll never win anyway. Really, you no can win with her. So, like her, law is in our house with her. She say something. I not sorry because she believe in, like us, sending us to go to school. Like me, I went to

Priory. First, I went to Sacred Hearts Academy.

IH: To where?

MM: Sacred Hearts Convent. Then I went to Priory. See, I was educated in good schools.

IH: St. Andrew's Priory?

MM: Mm hmm [yes]. And my sister went to St. Andrew's Priory. She graduated from St. Andrew's, Agnes. Martha went to St. Andrew's, she graduated. My brother John went to St. Louis. My oldest brother went to 'Iolani.

IH: That's all private schools, then.

MM: That's all.

IH: How did she afford to send all of you to private school?

MM: Everybody used to tell, "How can your mother send all you folks to private school?"

So I told, "I was sent to private school. I was educated by the Waterhouse Estate."

They ask me, "How come you were--you don't belong to their church, that Waterhouse."

I said, "You know why? We come from Jack Lane." And because my mother was. . . . We all went to Sunday School at Ma'ema'e Sunday School. They were some kind of--what you call? It had something to do with the Kawaiaha'o Church because it's almost the same like Kawaiaha'o. But this family believe in contributing, so they find that via the church were the ones that they could. So, lot of the kids who didn't have means to go to school, they send 'em to school, the Waterhouse. Lot of them, the kids I know, they send 'em to school. What her name? Oh, forget. Madeleine Mahoe graduated from Kamehameha School. She belonged to the same I did. We had a chance, an opportunity. And it was up to you if you used it wisely. If you want to continue to go to school, you have the chance to go. Because they look forward to give you the opportunity to go to school. One thing, I can say about it, if you don't grasp and take advantage of it, it's your tough luck. Just like me, my tough luck. Hard head, no like listen.

IH: Oh, you didn't graduate?

MM: I didn't. From Convent, I went to Priory. When I left Priory, my sister Aggie took over. Then Martha came. Martha start from the low grade and she graduated.

IH: Did Waterhouse Estate put all of the children through school?

MM: No, the Lili'uokalani Trust supported my sister Martha. My mother--- like I say, she does so much community work. She volunteer her service. You know, when the police department when they had the blackouts (during War World II) and everything else? She was one of the ones that volunteer, you know. She go help. When they had the war [World War II] here, she was the first lady went down to Palace, went down to volunteer. She helped P.Y. Chong to cook. She went out there to cook, help P.Y. Chong. And she dragged me after that down there. So, we all went to help. Was for a cause anyway. We donated our service to help to feed the servicemen that came in. See, when they came in, there's the first stop they did. So we fed all of them before they went to Schofield [Barracks] or whatever it is. To have breakfast. Before they go anywheres, they came there to eat.

IH: Oh, that's the first place they went?

MM: They stop to eat there. If they didn't have their lunch or breakfast, they come there to eat. We fed them.

IH: At 'Iolani Palace?

MM: 'Iolani Palace. And then, we have those people that were volunteer, were out doing work, they come get in line. So, I used to work in the kitchen. I used to wash dishes. My mother and I. I tried to drag him [WM] down, but he can't. He had to stay home, take care the kids. But, you know . . .

IH: Did you folks do any other kind of war-related work?

MM: Then you know when they had the camouflage, we work in the camouflage. They came to get my mother. What his name? He was a general here. I forgot his name. That hapa-Haole. Arthur Chun.

IH: Arthur Chun?

MM: You know him?

IH: No.

MM: Well, you ask. He graduated from University [of Hawai'i], you know, smart boy. He was a colonel at the time for the National Guard. For that, the governor called. When they had this thing, they needed forelady. So they went to see my mother. She became the forelady for camouflage. That was the time, the camouflage. She had the camouflage, the one by old Kamehameha School. You know, they used to have the dairy over there. That's where the camouflage was. That's where my mother was. Then I went there to work.

IH: What did you do?

MM: We had to dye the burlap bag. They used to entwine. They twine it into the wires. Then they take it to all secluded place to cover

all the guns and all those things. Just like from up in the air, you look, it's just like old things. Because we used to dye it in green and brown.

IH: So you dyed the burlap bag?

MM: Yeah, burlap bag. And we used to work and work with it.

IH: Did you have to sew them together . . .

MM: No, no. We just cut the bags. They come long. Cut 'em in half, we used to dye it. How they got into this thing, lot of the lei sellers at that time didn't have a job. You know, there was no more. And the lei sellers were all mostly elderly people. So, my mother went and asked to have the lei sellers to work in the camouflage for the army. That's how they had all the lei sellers go. And they were good lei sellers. Majority of the lei sellers from the boat all worked camouflage. We tried to help them. Because I was one of them went over there to help. I wasn't old. I could have . . .

IH: Did you make nets, too? Camouflage nets?

MM: That's what it was, yeah. Keli'i. Old Man Keli'i, his son plays the steel [guitar], he worked in the camouflage, too. Him and the Filipinos they hired to make nets. The nets is the one they cover the guns. In order for them not to see whatever it was, we used to cover the wires and used to use the burlap bag. We entwine it in the wire to hide. That's what it was. I mean, the old people, the elderly people, they were kind of fortunate, too. They had an opportunity to have a job. She saw to it that all the lei sellers that were capable of, could and wanted to, they applied for it.

George Moody was the one that was taking care of this. Mr. Moody, he was our boss. He was hired. He was one of the ones that was connected with the engineers that we worked for. The engineers. Because they needed people to work. There were quite a bit of Filipinos, too. Not too old, but old enough that they can. Burlap. Very good. I worked, too, with my mother, my sister. We all had an opportunity to work. I was asked to work outside, but I rather work there. Not too hard.

IH: How long did you folks have to do that?

MM: Oh, was until the war was over.

IH: So, maybe two, three years?

MM: Yeah. We had to stay there. But I was getting tired. My mother told me, "I know you Martina. You might work about one year, 'nough. You not going to work."

I told her, "It's not that I don't want to work." Besides, my kids were growing up, too. And he [WM] has to go to work. I didn't want

to leave the kids by themselves. So, somebody had to be home. Then I had my brothers, pain in the necks.

IH: Did your mother sell leis any other place besides the waterfront in the olden days?

MM: Down the boat, she do that. Yes, she used to. You wouldn't believe if I told you. She used to sell nighttime. She goes from bar to bar to sell. She's done that for years. She work till about three, four o'clock in the morning.

IH: She go inside the bar and sell?

MM: Yeah. They call her. The boss tell her, "Agnes, come." She was well liked by everybody she went. But the thing, the hours she put in. She put in lot of hours. See, to begin with, my young brother had six children. Young brother. My mother helped him and his wife to raise all his kids. My sister Agnes had seven children. My mother with my father helped them. They didn't live with her, but whenever they needed anything, she helped. Then, my mother raised my brother's two children, one girl and a boy. Then, she raised my daughter. That one, I couldn't take away from her even if I tried. I couldn't. She would never. She and my father will never allow me to do it. Even if that was my own. But you see, you know how grandparents are. Because she loved my daughter so much and they raised her themselves, you know, I think of, gee, if I didn't let them have her, maybe things would have been different. But if I did let them have her, better life. When she raised all the kids and they grew attached to her, she give them the best she can. Even education. They all had good education. None of the kids say they didn't have. They all had. They all went to Island Paradise School. And that school, you pay. She had my daughter, three of them. She worked hard selling leis to send them to school.

IH: So when she was going in the bars to sell leis, what years was that?

MM: Shee. Daddy, what year did Ma went to sell leis in a bar? Long time? Ten, twenty years ago? When she used to go sell leis in the bar.

WM: Oh, on Hotel Street. She go all around the bars over there, walking the . . .

MM: What year was that?

IH: Oh, Downtown?

WM: Oh, those years was. . . . We moved up here 1947. So, when we came here, '47, she was. . . . It was 1945, she was selling leis all on the bars.

IH: Oh, right after the war?

WM: Yeah, after the war. I think, in 1947, she still selling there, we moved up here.

MM: We moved up here after she passed away.

WM: We was up here, still yet, she was still selling on the bar. I think she had a place down the old Lagoon Drive. You know the grass hut?

MM: That's the thing I wanted to tell you. You know, the one down by the airport. My mother, actually--this is a good story--she not supposed to have a place down there.

IH: Down at the Lagoon Drive?

MM: Yeah. She not supposed to have the shack. Because she wasn't one of lei sellers there.

IH: On the cars?

MM: On those cars. You know, they had those cars there before. She never sold leis down there. But she went to see the [Hawai'i] Aeronautics [Commission], the head of Aeronautics. She went to see the governor first.

IH: Which governor was that?

MM: Well, you see, when Stainback [1942-51] was there, she went to see him. After that, came Governor Burns [1962-74]. She went to see governor 'cause I think they good friends. When Governor Burns was on the vice squad, they very good friends.

IH: With your mother?

MM: Governor Burns.

IH: He was good friends with your mother?

MM: Yeah, very good friends. You know why, she sells leis down the boat, that's why. And all of these policemen, they know her. Everybody in the police department knows Mom because she was always the one fighting down there. You know, because . . .

IH: (Laughs) Who did she fight with?

MM: She fight with people. You get some lei sellers that they break the rules. And sometimes, she fight with the policeman. You know, the policeman who used to control the lei sellers? I forgot his name.

IH: Phil [Phillips]?

MM: Yeah. He come with his cane, and he used to go poke the lei sellers

for them get into the line. Not actually poke 'em hard, but you know. The old lady fight with him. She tells him, "You don't touch the lei sellers." She hit him. Go down police station. (Laughs)

(Laughter)

MM: If somebody can write down when I think about it, oh. She was a fighter. No, if she don't want and she's not afraid to fight. (MM points to WM.) Even him, he scared my mama. He tell me, "Oh, please, Martina, no talk. No argue with your mother."

I said, "Oh, I can handle her no problem."

I'm the only one in the house fight with her anyway. I mean, she has a heart of gold. She's a good mother. Nobody can beat her. Open heart and everything. She don't know you, but you try go over there and ask her for help. She going help you. Even (chuckles) if you committed a crime, she would help. She used to give the service-- (laughs) tell you about it. She used to sell leis. When she see the service personnel, they looking for handout. She give them money to catch the bus to go home after they get all soaking drunk. I used to say, "Ma, you can't do that. They know you have money, they might manhandle you."

(Chuckles) That's why, when they told me, "Martina, your mother over there."

"Oh, excuse." (Laughs) I going detour the other way. I know Mom. She's good. You can't beat her, but I must give her credit. She know how to take care herself.

IH: So, how did she get in at the Lagoon Drive?

MM: Oh, she went to see the governor.

IH: That was Governor Burns?

MM: Oh, yeah. Whoever was the governor [Stainback].

WM: Was only certain amount. (Chuckles) Was only fourteen stands. Because see the governor, they made fifteen stands.

IH: Oh, just for give her one?

WM: Yeah. Yeah, and everybody squawking down there. How come?

MM: No, that's right too, you know. See, my mother can. She get it. When they found out Agnes was going to have this, they all was hot.

WM: When they found out was the old lady, nobody talk. They was squawking, they say, "How come?" But they knew, when she came over there, they shut up.

MM: But when there was any trouble there, she was the one who fights for it, you know. You get to meet her, know her, you would have liked her very well. Good, she would tell you. She always. I used to tell, "Mom, it's none of your business." She ask them, "Are you married?" She tells you, "Your husband is good to you?" And if you tell her, "What's your husband, Hawaiian? No scared 'em. You hit 'em, too, when he. . . ." I used to tell her. Not that I don't want to. Even him, I'm married to him, now, he's my husband. I'm supposed to tell him, not her. But she tell him. And when I tell her, "Mom, mind your own business," she tell me, "You shut up."

WM: I tell her, "Let's move out, let's move out. I can't take it." Every time I gotta watch my step, eh?

MM: Used to jam up, I felt sorry, that's how we moved. That's how I got out of the house. It wasn't that I didn't love my mother. I do. Because she's done so much for me where other parents couldn't have done for me. Even when I went to the hospital, I didn't have money, nothing. Because he [WM] was just about starting and I needed assistance. She got the doctor for me and I never pay one cent. Not one penny. I stayed in the hospital pretty long.

IH: Oh, she paid for you?

MM: No, she has somebody else to pay for me. And she go to . . .

IH: So you folks lived with her for a while?

MM: [MM mishears question.] Money?

IH: You and your husband lived with her . . .

MM: Yeah, we lived here. This house. I had to come. She forced me to come home. As much as I love my mother, she's a good mother. I don't care what anybody says. She's aggressive, plus she's down-to-earth person. When she says anything, she means for your own good. She means well, if you know how to take it. But when it come to help or anything, she's there. She helps anybody. She's a good church lady, too.

IH: So, before you folks moved to this house in Papakolea, where were you living?

MM: Used to have a quonset hut.

IH: Oh, quonset hut on this property?

MM: Yeah. She have. She went down. Everybody else was waiting in line to get a place, see. So, I figure it's . . .

IH: Oh, [Department of] Hawaiian Homes?

MM: . . . it's not what you know, it's who you know, eh? She went down there. She went down there, fight with them. She got one quonset hut, it's falling down one side. She want another. The guy gave her, where everybody else was waiting for a place. So, my mother told them, "If you don't know how to talk, you'll never get a place. Why sit in the back? Go down there and fight with them. Tell 'em."

And then, she had. . . . What her name? Hayes. Flora Hayes. Strong Republican, you know. She associate with my mother, Flora Hayes. For one reason, she find my mother's a very interested candidate. They tried to ask her for run in politics. I told my mother, "Don't you ever. Don't you ever!" I told her I'd move from this place. "I'm not living in this. Not that I don't appreciate what you're trying to do. But I wouldn't want you to run, be a candidate. Because you know why? You're too outspoken. You feel you're not hurting, but you do hurt people. You can't call people any kind name." She fight with [Police] Chief Gabrielson.

(Taping stops, then resumes.)

IH: So, where did you live after Jack Lane?

MM: Well, I live on my own. That time, I wasn't married to him [WM]. I was Mrs. Peterson that time. We both couldn't get along, so we had a divorce. I lived up Fort Street for long time, and I was working. Then I met him [WM]. He was living down Fort Street. I knew him for long time before I married him. Oh, I only knew him as a friend. But as I got little bit more acquainted with him, he was pretty nice. He was a real gentleman. He used to just take me--he wasn't the type where they paw on you. Oh, they take and then, you know. No, but he was nice to me. He used to take me out to have lunch or dinner. I was still working. He used to ask me if I wanted to go to the show. And then, we got very close, really close. My mother came to see me. She knew I was seeing him, going together. So, she asked me to come home with her for a while to help her with the kids 'cause the flowers, eh? That's when she had plenty orders, see.

IH: Oh, the flowers?

MM: Yeah. And then, she wanted me to help her. So I felt this way. When he wasn't working that time, he was taking odd jobs. When we went down there to stay, she went down to this harbor board, the harbormaster. My mother and he were very close, good, good friends. Every time he see me. He used to go on the boat. Lot of time, my mother had to go with him on the harbor boat to go out and meet the Lurline or whatever boat had to come in because they claim she was a colorful figure. That's why they took her out. She no like go, but she go. And they buy all--as long as they buy her leis, she go. They no buy her leis, she's not going. She says she cannot go over there just for ride, she said. She need to make the money. She went to see the harbormaster. Just that day, she went to see him. She told him to give him [WM] a job. And he wen tell him

come next day. And he worked the next day.

IH: Were you raised all your childhood on Jack Lane?

MM: No, we moved to Kukui and Hall Street. [Hall Street is nonexistent today.]

IH: Oh, how old were you then?

MM: When I started to go to Sacred Hearts Convent. I think I was about six, seven years old that time. Seven or eight years old when I moved . . .

IH: Was that Downtown? Kukui and Hall?

MM: Kukui and Hall Street, right by River Street. You know, River Street, Kukui? Not far from there. We used to live in an apartment. My mother didn't want to move from Jack Lane. My father wanted to. He was getting tired up there, so he wanted to come where the action is. So, that's how we moved Kukui and Hall Street.

IH: Oh, just to be closer to town?

MM: We stayed Kukui, Hall Street. My mother had Martha and John, I think, she had down there. Martha, John, and Aggie. 'Cause then I was already grown up, getting to be. I was small then. But I was born by Nu'uaniu Street [Avenue]. You know where the Goto's apartment? Oh, you don't. That's long time ago. I don't know, I forget. They have a highway over there now. That's where we were living. So, my mother was selling leis. Mr. Goto liked my mother. He made this special place downstairs. He finish it, and he paint it, and make it so nice. And he told my mother, plenty room. One big bedroom with a big parlor and a big kitchen. And he had everything inside.

IH: That's where you folks lived?

MM: That's where we lived. He used to come down, talk. Even the boy, the oldest boy, he's the one came in the papers two years ago. The grandson, I think, of this Goto. This is granduncle, grandfather, that owned the apartment where my mother lived, see. Very nice, really nice Japanese family. They used to tell us. Tell me, "You know your mama work very, very hard." It was so true. You see her how she work. She work hard. And my father, too. I used to tell her, "Ma, why do you have to work that hard? You don't have to." I mean, we were satisfied what we have. I know I am. She no believe in sending her children to, you know. She believe in sending us to private school. I went to Sacred Hearts Academy and I went to [St. Andrew's] Priory [School]. Aggie went to Priory. Martha went to Priory. My brother Biggie. You know how much cost money, eh? Biggie went to St. Louis. My brother Sonny went to 'Iolani [School]. My two sisters, my . . .

IH: When you were going to school and then she was selling leis down at

the boats . . .

MM: Yeah.

IH: Where else did she sell leis at that time?

MM: All over.

IH: Was she selling leis in the bar at that time, too?

MM: Oh, not when I was going to school, no. She make her leis at home and sell it down the boat. We had the Hawaiian boat coming, too, you know, one from different islands. Then we had, oh, other big boats that used to come in. The boats.

IH: So, was that every day that she going down?

MM: Oh, yeah. Nighttime. And she used to go down to the bar once in a while to go and sell leis.

IH: Did she ever go down on Maunakea Street or Kekaulike Street and sell leis?

MM: She does, yeah. She used to sell her leis on Kekaulike Street, right on the corner. She stay there New Year's--well, holidays, used to sell hala leis. She and Auntie Rose Lum.

IH: On New Year's?

MM: On the holidays. On Christmas and New Year's. That's when they used to sell leis. Francis Lum's mother. They used to sell at the . . .

IH: Was that the only time she sold hala leis?

MM: Oh, she goes all the time on occasions, you know.

IH: But the hala leis?

MM: With the hala leis, only on for that holiday. Christmas and New Year's. That's when mostly the holidays comes when people buy the halas, you know.

IH: Why is that?

MM: Well, because, that's when they use the hala leis. That's when the flowers [fruit] bloom better. These hala, they bloom, but when you broke it, the thing is still green inside. You cannot cut the hala when they too green because you split 'em right open. It has to be a little ripe where it's easy to cut. My father cut the hala, my brother.

IH: And so, that's when they ripen, it's around Christmas time?

MM: When they little bit ripe, then easy for you to poke the needle through. It's a nice thing for you to watch if you know, see how the Hawaiians. Dad used to sit on the floor with my mom, with a cloth like this, with a stone. He put the hala, take the hala, then he used to cut it with a knife.

IH: On top the stone?

MM: On top the stone, cut the hala. The thing split open, eh? That's the one we string, see. When he look, if the thing doesn't crack, we string 'em. If crack, you cannot string 'em 'cause the thing going be more crack. So, he was terrific. My father chew maile. Never see anybody who can chew maile like him. My dad used to just go get 'em. Basketful, he used to fill 'em up. He [WM] used to (chuckles) tell, "Martina, your father chew all this?"

I said, "That's nothing."

Like me, I know what my father can do. I mean, you know the big kind (burlap or fifty-pound rice) bag? Big bag, now. Full. He sit down and he chew 'em all. My mother help him. She takes the maile. The ones no good, she break 'em out and she throw 'em right by him. He finish more fast than her.

He tell her, "Agnes, you slow."

But she knew what she wants, so she does it. 'Cause she know we not going to do the way she wants us to do it.

IH: How old were you when you started going down to the boat with her?

MM: Five.

IH: Five years old?

MM: Three years old, I was going down the boat. She had to take me 'cause nobody was watching me. Was small. Same time, she was . . .

IH: When you were going to school, did you have to go down also?

MM: Oh, no. When I was going to school, I don't. I just went to school. But only when I'm not working, like I no go to school, like Saturdays, Sunday, when there's a boat to come in, then I go down.

IH: What was it like down there [on the waterfront] when the boats came in?

MM: Gorgeous. I like it. The [Irwin] Park was there, see. We used to have a big park there? And then, we used to have lunch wagons used to come. Used to go down, I used to run in that park, eat, and everything else. I used to help my mother. Mostly I used to help her carry her things. Carry her bags or her package or whatever it is. I and then my sister Aggie took over afterwards, help my mother.

IH: Were there a lot of lei sellers down there?

MM: Oh, yeah. Yes, plenty. Lot of them are gone now. These lei sellers [at the airport] are all new lei sellers. They weren't lei sellers my mother's time when she was living. This is all new. Mama Sophie [Ventura] is one of the oldest lei sellers. She was the boat gang. She was down the boat. She's old-timer. She's, I think, the oldest of the lei sellers. Her sister [Hattie Serrao] is a lei seller, too, but not as much as Mama Sophie. Queenie [Ventura Dowsett] and her oldest brother used to sell . . .

END OF SIDE ONE

SIDE TWO

MM: . . . I think. Way up Nu'uanu.

IH: The Venturas . . .

MM: Yeah.

IH: . . . were living on La'imi Street [Road]?

MM: Yeah, La'imi Street [Road].

IH: When you refer to the "boat gang," what do you mean by that?

MM: Now, we call these guys as the boat gang.

IH: Who is that, the boat gang?

MM: We say "boat gang," because the boat gang is not down at the airport. You see what I mean? When they talk about lei sellers, you have to explain to them what lei sellers. The lei sellers down at the airport or the lei sellers at the boat. That's where the angle is. You might be . . .

IH: Oh, so the ones at the boat, then you call them the "boat gang"?

MM: Yeah, so we used to say--now, we say the "boat gang." The whole gang is the boat gang, see. My mother was living, she was a boat gang lei seller down there. See, when Charlotte there, the parents them [the Venturas] was selling leis out there on the road [Lagoon Drive], my mother never sell leis there. Of course, then you have to have a wagon and everything to go down there, sell. So, she didn't think it was. . . . And then, it was hard for her 'cause she get nobody to help her, see. I couldn't help her then, I was married then. I couldn't give her a hand. The kids were small at home. She had to take care of the grandchildren, my brother's children. And so, that's why she never went down there to sell. But after that they were going to open it, there was only supposed to be

fourteen people. She was the fifteenth.

She went to see--well, I was telling my mother, too. I say, "Well, you no blame the lei sellers, too, you know. You just come into a picture and you have a stand where they wanted their children to go in--which you don't blame them because the children work with them."

You know, my mother, when I told her that, she says, "No." She says she went to see the right people and she got in. And not only that, she had a lot of pushes with the women--the Outdoor Circle, the Red Cross, and everybody else, March of Dimes, they was all for her.

IH: She belonged to all of those clubs?

MM: Oh, yeah. You'd be surprised--YWCA [Young Women's Christian Association]. She used to be the volleyball champ once upon a time. She play volleyball with Amelia Guerrero and them. Janet Gilliland, you know. All these old-timers, she played with them. I used to go just to help. I play with their daughters. But Mom was a good volleyball player, basketball player, too. She terrific, that old lady. Everybody used to tell me this. Yeah, Mom is that way. So, no matter where she goes and who she sees, people was always calling her. She always wave and talk. She was well liked. And not only that. She helped. She do a lot of donating of her time, too. She don't only make money, but she go out and help. She work in the hospital. You know (Kuakini) Children's Hospital? She go help for them, volunteer. If they need her, she go. All the different places, she help. I used to tell her, "Mom, you're not--" You know, I get angry with her. We do all her home work. She stay all outside there, helping everybody. We have to clean house, wash her clothes, and do everything. That's her job. My father told her that. "I marry you. I didn't marry your daughters. It's your job." But we had to do all that. Cook and everything. When my father comes home, she was off someplace with some clubs and, oh.

IH: Do you remember the time when they formed the lei sellers association down at the boat, the waterfront [1933]?

MM: Yeah.

IH: Do you remember why they did that?

MM: Shee, the president of the lei sellers down there was a Mrs. Kamaka.

IH: That was down at the waterfront?

MM: That's right. She was the president. My mother was her vice-president. But, you see, people don't know the true story of that. But she is the president, Mrs. Kamaka. My mother was her vice-president. When it was over, my mother became the president. She was the president for heaven knows how many years. I think her vice-president--I'm not so sure--was Mrs. Amona. Mokihana. That's Bill Amona's mother.

IH: Why did they form that association?

MM: Well, the police department, the Chief Gabrielson, they find to keep them in line down at the waterfront there, they had to form this association. You see, you cannot have the people running all over the place down there.

IH: The lei sellers?

MM: That's right. That's why you see them . . .

IH: They were running all over?

MM: Of course. When you don't have nobody to tell you what to do, you going to try to find anyplace to try to make money. But you see, when people come in from away, lei sellers, some of them used to shove the leis up to them for them to buy. Everybody was crowding around one person. So they had to put a stop to that.

IH: So that's why they formed the association?

MM: Yeah. I think was during Chief Gabrielson's time. But that's how they got hold of my mother. Took 'em. She was already known. They wanted her to get these sellers and. . . .

You know something? This is a nice thing for you to write about, these lei sellers. During the wartime [World War II]. I think was about the war, the thing was going to happen. Because the lei sellers didn't have no job. You know what I mean? No boats came in. Boats were tied out, altogether. You can't come in. So, the lei sellers had no way of making money, you see. Then the camouflage [unit] wasn't formed. So, she went to see Love's Bakery, Metropolitan Market (across from King Theater), and asked for donations for meats, breads, whatever they can. And I think she went to see P.Y. Chong, too. Some of these people. The fish, too. Went to the market. I used to tell my mother.

"Ma, you do all this work. Why don't you find a helper to help you?" I don't belong to this association. I have to come down and give her all the hand. "Ey, I get family to take care of. You got to go and get these lei sellers. They're the ones going to have these things."

So, she used to take it all [the donated food] down the police station. And all these parents, these mothers, used to come down, pick up their fish, their bread, and whatever they have. They all had food to go home with.

IH: The lei sellers?

MM: Yeah. They had meat and whatnot. That's why my father got after her. She gives everybody. She come home with nothing. Those who knew her, she was only giving out. So, my father used to tell her,

"You know, I like the way you do your business. You go out, you work hard for everybody. What's the matter your house? Why you no bring home some bread?"

She used to go through that--what cracker department they have. Honolulu Cracker Company, I think. She go there and they give her cracker by the boxes. They deliver it all down to police station. That's where she is. She's over there with all the policemen. "Agnes, where you like this? Agnes."

She tell me, "You better come over here, help me."

"Goodbye, Mom. I'm going. You get your policemen, your lei sellers."

You know, it's nice. But when she starts yelling, yeah, huh. She think I'm one of the lei sellers, not her children. She just, oh. But they used to have.

IH: Do you know what year they formed that waterfront association?

MM: I cannot. I don't remember. It was so long.

IH: Was it before the war [World War II] or after the war?

MM: No, I think it was before the war. Because after the war, that's how the lei sellers work in camouflage. She went get jobs for the lei sellers to come into work camouflage. We had at Nu'uuanu and then we had it outside someplace at Waikīkī. Charlotte Purdy was the forelady for over there. She was working with us. When they found the place, she became president. They told my mother, "How come you don't have your oldest daughter go over there be?"

My mother tell them. She said, "You know why? Too much family is no good."

I told, "Ma," I said, "You get your nerve."

She's good, though. She's a lovely mother and everything else. She's a good mother. She do everything for you, for the people. But home, I don't know.

Used to work hard, you know, string flowers, my mother was. . . . When my mother was working, was lei seller at boat, she used to make leis for Matson Navigation.

(MM asks husband:) Hah, Fatso? The old lady used to make [leis] for who? Matson Company?

MM: Yeah.

IH: What was that for?

MM: Well, you know when the boat come in, Matson boat come in, they have so many passengers come in, see. We used to be the one to make leis for that company.

IH: They gave a lei to all the passengers . . .

MM: They gave the orders to my mother, and my mother makes 'em and take it down.

IH: Did they give lei to all their passengers?

MM: Not all. To certain people. Like you know me, and you--well, you in the Mainland. So, they go to the Matson Company. They want certain leis. And then, they order, and my mother . . .

IH: Oh, I see. So, your mom had the contract for that?

MM: Oh, yeah. She had it for years. You see, I didn't think of it when she passed away. 'Cause I used to make her leis. Had I thought of it, I would have gone to see the Matson Company and I would taken over her da kine, see. We work hard for that Matson. They were good to her, though. They paid her pretty . . .

IH: You know, you were saying that when they first started selling leis, they sold mostly haku leis and maile leis?

MM: That's way back. I don't think so you was born in the days we do that.

IH: That's when you were first--when you were a small girl?

MM: Well, I was young that time. Mom used to tell me how they used to make the haku leis. They never used to string, you know. Because they never had the flowers that they made today . . .

IH: Didn't have plumerias?

MM: Well, plumeria, we had. But mostly, we used to haku the plumeria. Mom used to haku. They used to string, eh. But the Hawaiians, those days, find haku lei was easier to make than string. The old-timers, eh?

IH: They didn't have lei needles?

MM: Not really. They never used to have lei needle. What they used to have, you know, this. . . . Oh, what you call da kine? You know, just like broomstick. You know broomstick?

IH: Mm hmm [yes].

MM: But little bit thicker than that. And they used to have a hole in it, see. Or they used to crack it at the end. You don't put your

needle through the hole. You put your thread through the crack. See, there's a crack. You put the thread through the crack. That's what you use. Then when you put the thread through the crack, you take one side of the thread, you go this way (to the side). So when you pull the flowers, it go, it don't come out, see, because you have one end of the thread bent towards this way. It holds. So, when you pull the flowers on, you have to know how you're going to pull it so the thread don't come off. That's how we used to do. That's for way back . . .

IH: Is that the one from the coconut?

MM: From just like the coconut one, yeah.

IH: The nī'au?

MM: The nī'au, (chuckles) right. That's the right word.

WM: That's right, nī'au.

IH: Oh, they used to use that? Oh.

MM: Yeah. That's what we used to use. It's the nī'au, we used to use. I used to twist paper lei, you know. I twist all the paper leis. You ask my husband.

IH: When did you folks sell paper leis?

MM: You see, when you twist the paper leis, it's something else good for you to know. The Hawaiians, when they tell you, you tell 'em. We used to tie it on our toes. (Chuckles) I knew was going to shock you.

IH: (Laughs) You tie the string on your toes?

MM: You see, now, they used to tie it to the doorknob. They sit down and they twist it. Our days, my days, my mother's day, we used to-- see, they make the paper lei, they make it a double string, right? They tie the end, they put a knot. So, I used to tie it. I open the string and there's a knot at the end. I put that string between my toe, then I used to shove the papers down. Then I used to leave about, on the top, about this much, like this.

IH: About three inches?

MM: Yeah. Or less than that. And I used to tie a knot. Then I pulled the (paper) first up this way, see? Then I used to let the paper flow down (while twisting). If I have a paper lei, I show you how we used to do it. This is something good. They never had it in the paper. They put . . .

IH: Were they strips of paper?

MM: No. You see, you know da kine . . .

IH: The paper lei. Okay, the paper comes in strips?

MM: No. The paper come long like this [in sheets]. That's the kind paper they use sometimes, they decorate the tables.

IH: Crepe paper?

MM: Crepe paper. So, they come like this, see? We used to put on a board. Put it on a board and we used to cut it with a knife. My mother had that board. And my mother had the machine. I don't know where the hell is that board and that machine really. She loan it to some people, they never return it back. When you cut the paper, you can make half an inch, one inch. So, if you make big paper leis, you cut it. You have to make five strips. Five strips in one string.

IH: In one lei?

MM: Yeah. Then when you twist it, you know you have a lei already.

IH: You just string the . . .

MM: You have to cut it and you got to string it.

IH: And then you twist it?

MM: Then you twist it. But we used to have a machine before when we used to do that. And then, I used to tie the . . .

IH: What does the machine do?

MM: Make the paper leis. We used to make . . .

IH: It strings the lei? Or it twists the lei?

MM: No. String the leis.

IH: String them. And then, you have to twist it?

MM: I twist it. He [WM] used to look at me, you know. He used to tell (chuckles). He laugh.

IH: When did you folks sell paper leis?

MM: (MM mishears question.) We sell 'em down the boat. But mostly, my mom made that kind paper lei for luaus. You see, lot of people have luaus--baby luau. Before, you'd have baby luau, they wear paper lei.

IH: And did she sell a lot to luaus?

MM: Oh, yeah. Three hundred, 500. Those days was cheap, eh?

IH: So, were the paper leis popular before the war [World War II] or

after the war?

MM: Oh, before. Way before the war. We used to make those paper leis to sell for the luaus. Sell for the boats. Gee, I think we make about . . .

IH: When did you stop selling paper leis?

MM: Oh, 'cause they rather have flowers than paper leis. They don't have the tradition they had before. When baby make one year, they make luau, they give you lei. No, those things pau already. They don't have that now. But before, we used to have that. My mother used to make 300 paper leis and bring home for me to . . .

IH: They give everyone lei when they go to the baby luau?

MM: Oh, yeah. Everyone has a lei. It's just like a "thank you for coming." That's the expression. "We glad you came and we give you a lei." So when you go home, it's a memory that you was at certain-certain people's luau. To you to remember, that's the place you been. The people used to ask, "Martina, how come they want to give the lei?"

I say, "No. You folks don't have the foundation or the fundamental of why they give the people lei. You think I like string 300 paper leis just to give you guys? No like." I argue with my mother. But that's the way of thanking you for coming. They appreciate. They hope you appreciate. So, when you go home, you not only give 'em something, but we, in return, we give you something. You came, you have dinner. We give you a lei to take home. You can always remember you was at Martina's place when her baby made one year. I have some paper leis I put it away that I had for years. I keep 'em. They have the name of the people I went to the party, that's why.

(MM sighs.) So many things, oh. My father used to cut the hala, toonk-toonk-toonk. I used to watch my father, I used to feel. . . . Him and my Uncle Kama. Oh, my mother was a slave driver. No kidding. Oh, she used to slave drive my father. And my poor dad used to sit down on the floor with his big bag of maile, and chew, chew, chew. Oh, yeah, chew, chew. (Chuckles)

IH: What was it like when you folks went down to the airport?

MM: Much easier. Everything is easy. Growers come to your place and bring the flowers. People stop at your place to buy the leis. You didn't have to yell for leis. They come to you, see. It's beautiful now. But can't beat the fun. Used to have lot of fun. We used to have all the entertainers to go down to meet the boat. They used to entertain. Oh, when they pau, they used to come by us, oh, play the music! All the lei sellers have a good time with them. (Chuckles) That's the old-timers like Sol Bright and all of them. All these. When Miriam Leilani used to sing and Lena Machado, all them.

IH: When you moved down to the airport, was that fun down there? The grass shack?

MM: Well, it's all right. But you're more there to make money. You have to go down there, string, and try to make money for your business. But it's not like when you're down the boat. It's a colorful figure down there. So many people, all varieties of different people. The boat come in, you see all the. . . . I never seen anybody that knows---so many people knows my mother. No matter where, "Agnes!" Everybody was calling for her. I used to tell my mother, "I don't want to go with you. You go yourself. They calling you, 'Agnes!' and you stop. And I have to wait for you all day. I cannot complete what I'm going to do because you have no time. You go yourself."

I'm glad for her because she met so many people, you know. And she do a lot of donations. She contribute herself. When they ask her during the wartime [World War II], you no believe, during the wartime my father never see his wife for one week. While he was working, she come home, she take a bath, change her clothes, she go down. Father never---he had to go down see if she was. . . . I couldn't help but laugh at my father. He was cute. He's not a joker, but he's a nice person, you know, him. But he told me, he says, "What happened to your mother?" He asked me.

"Well, what happened to her?"

He said, "Well, you folks go down there, volunteer, go help."

I told him, I said, "Dad, I work." I said, "I only go down there to help when I have the time. I can spare, then I go help. But I cannot spare, I cannot go." And then I asked, "Well, where's Ma?"

He said, "You want to know something? I haven't seen your mother for one week."

I looked at him. I said, "No kidding." And I said, "Why don't you go down?"

He says, "No."

I said, "Why you ask me?"

He said, "That's your mother."

I tell him, "Well, that's your wife, you know."

IH: Is that when she was helping down at the ['Iolani] Palace?

MM: Yeah. She was down there with P.Y. Chong. He was the cook. My mother helped. And who else was there? Oh, quite a bit of them from Outdoor Circle; We, the Women; Red Cross; they were all down there to help. She's the only little Hawaiian down there, running

back and forth. I used to help. She got into the groove of helping. That's why he [P.Y. Chong] used to tell my mother, "Agnes, you know how to cook rice?"

Agnes tell him, "P.Y. Chong, I cook rice before you was born." I laugh. He used to come.

(MM speaks to husband.)

IH: So, what other jobs did you do besides working in the lei stand? What other jobs did you do when you were younger?

MM: Stay home, take care of my brothers and sisters.

WM: Her job? She used to work pupule house. And she came crazy. She has to go quit.

MM: (Laughs) Not. No act.

WM: Yeah, when I was going with her. She used to act all crazy.

MM: (Laughs) I was just rascal.

WM: She act like a pupule patient.

MM: Ey, in order to work down there, you have to be little bit crazy. (Chuckles) If you too stern, you crack up. But if you act crazy like (chuckles). . . .

WM: I don't know what happened. And then, all of a sudden, we ended up at the mother's house by Kukui and Hall [Streets]. I used to watch. I would sleep on the porch. I hear too much noise in the room. Four o'clock. They had all this, "Come on! Get up you children! Clean the house!" Okay. I look, four o'clock in the morning. And school, eight o'clock. "What's happening?"

"Oh, we got to clean house."

Only two bedrooms. Why they go get up so early at four o'clock in the morning? I felt sorry for the kids. And then, in the afternoon when she come back, she bring the flowers home. You know, the washing pan? Full with gardenia. No water, now. Another pan full with ginger. You know, you got to cut 'em and open 'em, eh? And the kids used to come home upstairs. Oh, boo-hoo, they all start crying. Because they got to go peel [ginger], eh? I used to feel sorry for them. And I got caught over there, too. Oh, my God. What happened now? But good thing I stayed there. I was playing music. She's so well known. She tell, "I'm going get one job for you." She no like me go with her. And then, so she took me out, harbor division. She saw the harbormaster.

"I want you give my son-in-law a job."

"Okay, Agnes." Tell me go down, fill up all the papers, everything, and go down. . . . He call me up now. Where I supposed to go to the police department, take physical. Two days later, I work for the harbor board. Wow.

So, naturally, when I. . . . She tell me, "Don't you make any kind reflect on me, you know. I got you the job. You got to work."

Oh, I make sure, I work. You ask her [MM]. Yeah. And then, I start helping her. Two, three o'clock in the morning, go string. Next day, I work. Oh, I used to be tired like anything. And then, we move up here. Who clean the place up here? Me and my brother-in-law, the oldest one. And the other ones don't help clean this place. When we stay there, I tell my wife, "Ey, I tired. I no can take it." I go work the next day, you know. This job plus string leis-- was crown [flower]. They get da kine rice bag. You know how big, eh? Full. When you put full inside there, that's thousands of blossoms. Now, you got to separate from buds and open. Tell 'em, "Ey, why make double job? All you got to do is pick up all the buds."

"No, we have to do that." That's why we take long. But I no say anything because she wild bugger, eh. How long I stayed? Two years? I tell my wife, "Ey, let's move out."

MM: He told me. I felt sorry for him because my other brothers. . . . I wanted to keep peace. My other brothers, if they like, they do. He was the one catching the end. So, I got to look for him, too. So, when he told me, "We move out," I just got out. When I got out of there, all the kids came follow me. They all came move in with me. I had all the kids down to . . .

WM: We moved three times. The third time we stay, but two times, she knew. She find us, you know, our apartment. Come get us.

MM: She find me, you know. She cry. I told him, "We go home."

IH: This [the Papakōlea home] was originally her house? This was your mother's house?

MM: Yeah.

IH: Oh, and then you got it after her?

MM: Yeah. I didn't get this place. She left it to my brother. My brother gave it to me. In the first place, I never like this place, period. But I might as well take it if he going turn 'em over to the [Department of Hawaiian] Homes, so I might as well. My mother worked hard for this place. So, I didn't want to do it. I just left it like this 'cause I figure one day he might come over here, bother me for this place. But he's dead already. And we were planning to have this place . . .

WM: Ooh, string leis, boy, I tell you.

MM: I felt sorry for him. 'Cause he worked, too, and he worked hard. And he had to help.

WM: Every time get boat. Every week get boat, yeah, every week?

MM: Yeah. I was just telling her she used to have . . .

IH: When you folks went down to the airport, you still were going down to the boats?

WM: No, no. Pau after that.

MM: No, no. Never had.

IH: Pau after that.

WM: They lost business of passengers. You remember? All come on planes, was faster. They don't waste that much time. So then, all the Lurline, the . . .

MM: Matsonia, Monterey . . .

WM: Matsonia. All, they sold the boats away because they wasn't making any money. They came on plane. Oh, boy, I tell you, it's rough. I tell you, the third time we move out, I went down to Kaka'ako. I told my wife, "I not going back."

MM: My father-in-law lives there. Oh, when he got away from here, he felt so relieved and he felt relaxed.

WM: That was only short time.

MM: She came back to . . .

WM: How long, Martina? And then, the flowers---no, no, the kids follow us, one by one. Her daughter and the nephew and niece. They all move out. We cannot throw 'em out, eh?

MM: When the kids follow us, then the flowers wen follow the kids.

WM: The flowers going to follow. Sure enough. Ooh!

MM: My mother is a good mother. She's--and everything. But she only know how to take. She doesn't know how to give. That's why, me, I argue with her. I told her, "Ma, you give everything to the people that don't do nothing for you. Actually, the flowers supposed to stay home. Your daughter-in-law lives in the house. Your son lives in the house. They going to have the benefit of everything. You buy all the food, you pay all the bills. They don't give you nothing. We give you, and yet I have to string your flowers." That's why, when I see him, he had to take the dirty of it, we came home. We moved out. She came down and she cry, and I told her, "No. I not

going."

IH: So, when she opened the stand down at the airport, were you working with her at that time?

MM: No, she was working by herself. I didn't want to interfere. Because I figure, she had my sister Martha here with her. So, since she had the lei stand, my sister Martha was helping her make the leis. But my sister is young. Martha is young. She just finished college in the Mainland. She came home. She had to help my mom. You see, my mother, she don't think. Martha is young. She need some kind of recreation. My mother tie her down to her apron strings. Make her. She had to do this. Drive my mother here, take my. . . . My sister was getting tired of it. She had no outlet for her. I used to catch the dirty end of it 'cause I had to go help her string flowers. I'm always doing it because you cannot show disrespect to your parents. No matter how much they ill-treat you, they mean to you, you have to help them regardless.

WM: And furthermore, when she [MM's mother] land in the hospital, nobody go down to her. She call her [MM]. She has to go take care the lei stand.

MM: That's the part, you know. I told my mama, "How come you come and get me for go take care the stand." When I get settled into a job, I'm settled, I'm working. Something happens, I have to give it up to go and help her.

IH: Oh, you were working. That's when you were working Kāne'ohe . . .

MM: Oh, yeah, I used to work different jobs, before. And she gets me. She comes down and she talk. You know when you work for a boss, they feel sorry. They tell you to go, when you ready. . . . So, I go back. Same thing.

IH: So, when did you take over the lei stand?

MM: When she died.

IH: Oh, and when was that?

MM: It didn't go to me, the lei stand. The lei stand, my brother had it.

WM: No, no. Martha. Oh, no, no . . .

MM: No, nobody had the lei stand. But my mother meant to put my brother Sonny to it. But because nobody had the lei stand, I went up to the state. The person who was supposed to have it was between my sister and I, Aggie. But you see, my sister didn't have enough capital for she and I to carry together. I cannot be the one to run the stand, and then I would have to give her money. I don't think so that was. . . . It wasn't right. Besides, her husband was working.

They had seven kids. It wasn't easy for run a business and, you know. So, I had to. So I decided to run the lei stand. My sister Martha didn't want to . . .

IH: What year was that, that she died?

WM: When she died, Martina, I forget. When she died?

MM: Who?

WM: Your mother.

MM: Oh, we wasn't living here when she died.

WM: We were down Kaka'ako.

MM: She died. . . . I forgot. Nineteen sixty-something. My father died in 1963, eh? She died 1966, I think.

WM: I think we stayed only one year at the Lagoon Drive, then we moved inside. And then, we moved to the present one now.

IH: Oh, okay. So, that was . . .

MM: She had the shack, then she moved into the other . . .

IH: She died when she was still in the grass shack? Okay, then that had to be. . . . And then, one more year, then you folks move. I think the move was in 1962 . . .

WM: Yeah, and then we moved to the parking lot in the back. You see the parking lot? Used to be over there. And then, from there [in 1978], we moved to in front [the present location].

IH: So, she died right around 1960 [November 3, 1960], then? And that's when you took over the stand.

MM: Nineteen sixty-three, I think.

IH: So, you didn't work in that grass shack too much, then?

WM: Only about one year.

MM: Because my mother was there mostly.

IH: Was it Agnes . . .

MM: You no can work with her, see. She work by herself. We were the stringers for her.

IH: Was that Agnes Lei Stand?

MM: Yeah. Was always Agnes . . .

IH: So when you took it over, then it was Martina's?

MM: Well, I changed it, see.

WM: She says one is Agnes, one Martina . . .

MM: See, I put it Agnes and Martina because of my sister. She was supposed to take over with me. But then, she couldn't. She died now so I changed it back, make it to the regular original. Now, like me, I'm the owner. Put 'em on me. I mean, what you have to do, you have to work so hard for . . .

WM: Can't beat before. Only twenty dollars a month. And that place was cheap . . .

IH: Oh, at the grass shack?

WM: Yeah, fifty cents a lei.

MM: You see, they had a meeting. You know how this thing came to twenty dollars? They had a meeting. They called my mother. She wen answer. "Agnes, what price would you give for the shack?"

If I know my mother, she would say ten dollars. So, she said, "Give twenty dollars." Because there was no place for you to sleep or anybody. Lei sellers going find a way for sleep.

WM: And too small, those . . .

MM: Was just a shack. It's a little shack where you can put your leis, that's about all. They wanted to make it a colorful figure. We had a bathroom, shower in the back.

WM: No more shower.

MM: Yeah. Eh? Never had? Oh, okay. They had a toilet and everything for the lei sellers. One for the ladies, one for the men. To me, that was a convenience. Then, you no have household over there. You no bring in so much people. Then we have a little shack was even built over there for us to string flowers. If you want to string, you go in the back. Take your table and go behind and string.

IH: But did all the lei sellers go to one area and string?

MM: We had two shacks where they string flowers.

WM: Not shacks. It was a pavilion.

MM: It's an open pavilion.

IH: Oh, two pavilions?

WM: Yeah. Was not enough room to string. Most of them stay home . . .

MM: Next to the lei stand was a . . . I remember they had that river over there. It was pretty good river. Lei sellers used to dive. They get plenty tilapia inside there. All these lei sellers down there, when hot, that's where they dive (laughs).

WM: Well, those days are cheap, eh? Flowers are cheap. So, you buy a lei, it's cheap, fifty cents a lei. Then we move over to the other side . . .

MM: The rent is high.

WM: Hey, make you pay, what, 20 percent of the da kine. Two hundred dollars or. . . See, from twenty dollars, jumping to \$200. [Plus] 10 percent of the gross. That's a mean jump, you know.

IH: That's a mean jump.

MM: You know something. At the time we move over there, I wish my mother was still living, because I don't think she would. I said it to myself, she would never let the thing like that. Not that fast.

WM: And you know, no more cash register, those days. (Laughs) When we moved to that new one now, they tell in the contract you got to use cash register.

MM: See, when my mother them was there, she never. I forget. I told her. When they had a meeting, I had to get her over there for bring her home. I was with her. They asked, "Well, Agnes, we have to get everybody to use cash register."

She told them, "You cannot do that."

They told her, "Why, Agnes?"

She told 'em. She said, "This is Hawaiian lei sellers. These mothers are in their sixties and seventies. They never use cash registers in their life. They only use from their pocket. How can you have these mothers? Send 'em back to school? You know how old they are? And even if they sixty or seventy--you know, they're almost eighty years old. Look at me. I'm going to be. . . ."

I think to myself, "Oh, Ma." She tell them.

"All right, Agnes." So, they only used the. . . . They never used to have cash register. You put your money in your box.

IH: Did your mother work in the lei stand until she died?

MM: Yeah.

WM: The old lei stand.

MM: The old lei stand. The shack one, yeah.

WM: She sleep there.

MM: She sleep there.

WM: And she sleep with her money on the chair. Sleep, close the stand. I don't know how. I used to tell her, "Go home. Because look, no stay this." She get money in the shop, in the back. Small little shack. We used to tell her to go home. She no like. We no can tell 'em nothing. She sleep over there.

MM: She's such a hard person to convince. She's a good mother. The only time she go home is on a Sunday when she go to church. Otherwise, she no go home. She live there.

WM: Oh, but you see, Martha had to take her home for take a bath. And then, bring 'em back to the lei stand, she sleep over there.

IH: She only go home just for 'au'au and then . . .

MM: She 'au'au. She go home, take a bath.

WM: She's too clean. (Laughs)

MM: She's a good old lady. She's a good mother, I no care what anybody say. She's a wild one, too, ooh. Boy, when the lei sellers heard my mother was coming, they was all upset.

IH: So, how's the business today compared to . . .

MM: Junk. Terrible. I tell you something. It's so awful. I don't know why we're having business like that now. I don't know. I don't know if people don't want to come here or something. It's terrible. You know, you're lucky if you make thirty dollars a day. That's right, go ask him. That's how slow it is.

WM: You know, the strike, yeah?

MM: The strike . . .

WM: The United Airlines wen kill us, the people down there. You know, we used to make. . . . At least, you got to make \$200 a day . . .

MM: In order to pay your rent.

WM: Say, \$170, \$125, for make profit, you know. But if during the day you cannot make more than \$110, sometimes only \$80, our cost for the flowers are more than what we making. And at night, last night, the girl made only sixty-something dollars. She get paid, left us only about twenty dollars. How we going pay the flowers? You see how

the traffic run now. Wait till they pau. The traffic going bypass us. Upstairs, you see the traffic go up . . .

IH: Oh, the new highway upstairs? Yeah.

MM: That's why, I meant to talk to Ella [Ellarene Yasuhara, president of the Airport Lei Sellers Association]. You know, we had Mr. [William] Amona as our attorney. He was our attorney. If there was anybody that did so much for us, that's the man that did it. Like Mr. Amona, he was a lei seller himself. His mother is a lei seller. Mokihana [Amona] sewed leis with my mother for years. We worked together. He's such a good man, you know what I mean? He would have been the best attorney for us lei sellers. I know. He's done something for me when no attorney can do. He done it to help me.

(MM speaks with WM.)

MM: No, but that's right, too, you know. You know, like me, I feel good inside because he's your kind, my kind, too. If you're going to give, give somebody your own kind. And he's a Kam [Kamehameha] School graduate, too. So nice. Businesswise, he's nice. Friend, he is nice. Help, he is good. Yeah, he help me so much. When I had problems, I go to him. He's always there to advise and tell me what to do. Even to fight for me, he does. And then, when we were involved down the lei stand, who help us? He did. Who helped the waterfront gang to get organized? Him.

IH: Oh, yeah?

MM: Oh, yeah. I had him to go. We asked him to help. He got all of the lei sellers, waterfront, to get them organized. You know, to get them all set up. See, so they have permission to go down there to sell leis. Otherwise, you couldn't. You could have made something, but they might have just. . . . He helped organize that association. Such a good man, but, you know. . . . I told them, "You know, Mr. Amona is frank. What he has to say, he might hurt you a little bit, but you have to take it. Any attorney going tell you the same thing." But to help, to give your ideas of everything else, can't beat him. That's why, like they tell me, "Oh, we're going to ask Mr. Amona." So, they ask me.

I says, "Well, that's up to you folks. You folks want to ask Mr. Amona."

END OF SIDE TWO

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MM: . . . group, everything was nice, you know.

IH: Oh, so he [William Amona] helped the airport gang.

MM: Well, not exactly, but, you see. . . .

WM: He was the attorney for you folks, the early part.

MM: Who?

WM: Bill Amona.

MM: Of course. When Aggie was there, when my sister was president, she went to get Mr. Amona. When she asked me, you know what I told her? "Aggie, Mr. Amona is a lei seller. His mother is. If there's anybody who know more about the lei sellers, would be him." I said, "Get him, and if you folks don't want, you don't have to appoint him. But to get him to help. Where you going get somebody come over there and help you, and do this?"

WM: You know something? Governor Burns, he like the lei sellers. And then, even [Governor] Ariyoshi, too.

MM: They're very fond of the lei sellers because, you see, us lei sellers, we aggressive in our own way. Anything comes up, we there to help. Like I said, they ask me, "Why you no be like your mother. I know because you belong in different clubs, you fight like hell. Why aren't you fighting?"

I said, "The clubs are the one people appreciate what you do."

IH: You know, when your mom opened her grass shack on Lagoon Drive, did her customers from Downtown follow her?

MM: Oh, yeah.

WM: Well, she sit there looking. She sitting outside now. She can see all the people coming down. And she see one of her customers go up there, buy lei, she stand outside. (Laughs) They look at her, they have to come back, come back.

MM: I used to scold her. I used to tell her, "You know, Ma, that's not your business.

You know what she tell me? "You shut up, you mind your own business."

But I told her, "That's not right, because anybody can go through a customer." That's why everybody scared go down there. That's why I say you better go down and buy her lei.

WM: (Laughs) Yeah. Her, she stay on the side and look at you, you know. "Oh, Agnes!" They'll come down. Other lei sellers, burn up.

MM: It's not the part they don't want to. They know the old lady. They deal with her for so long. I no forget the time George Moody came. He never see my mother, see. At that time, the shack was close,

but when she came in for open the shack. . . . Mr. Moody, he came to her stand, see, but . . .

IH: Is that George Moody? Who was he?

MM: He used to be the one [with Grossman-Moody Ltd.]. Oh, well, he was a big shot, anyway. So, he came and he went to the next stand . . .

MM: What her name used to own the stand right next to Mama.

WM: Kaleikinis.

MM: Yeah, Kaleikinis. And he bought--'cause no more my mother, see. And she just came. Just when she starts she put her hands here. (MM motions hands on hips.) He drop everything, he came to her.

(Laughter)

MM: I was so mad with her. I was angry with her. The wife came out, and wen see her. She wen laugh when she saw my mother and saw how she (Laughs). . . . He bought something. She said, "Oh, Agnes, nothing passes you by. We so used to to you." So, it don't bother them. They know her, that's why. It's not the first time she's done it, you know. Anybody. I used to tell her, "Ma, you cannot do that." You know, when Governor Burns come down, parks his car . . .

WM: He was nothing then, you know.

IH: Governor Burns?

WM: Yeah, he used to be the. . . . What you call da kine to the Mainland?

MM: They send him to the Mainland. He went on something.

WM: When we were territory, what is that when you send up the states?

IH: Oh, the representative?

WM: Not the representative, not at that time. Delegate [to Congress]. He was known as delegate. He was the one, eh? He came back. And then, every time when he get problem, like that, he come see the old lady. Them two talk together. And then, he said he don't know what he going do. So, she said, "Well, you run for governor. You going make governor." Shee, when he wen run he get 'em, boy . . .

MM: She encouraged him, yeah.

WM: When she passed away . . .

MM: She encouraged him. That's why, when she passed away, he wasn't a governor then. But when she passed away and he became a governor, we

went to see him. He told me, he said, "You know. . . ." When he looked over, he was looking for my mother to come. She told him. I told her, "How do you know?"

WM: He came to the funeral, you know, Martina.

MM: I know. He turned around, he said, "I told her." You know, he shook his head. And I looked at him. I looked, was him. When he used to come down now and then, see how things are around the area. But he did help us a lot, the lei sellers, when he was governor.

WM: When she [MM] have problems down there, she call the governor's office. You have to talk to somebody there. Who was the da kine you have to go to first? And then, he tell you . . .

MM: The state?

WM: Yeah, when he was governor. You have to talk to somebody first.

MM: Yeah, I forget already.

WM: And then, they tell you what time to come. They always tell her come about four o'clock when he pau with everything. Then them two inside the office, talk story.

MM: He's a nice man. I know him. Very nice. He tell me, "I'm not doing this because I know your mother. I'm doing it because I know you. You are you; your mother is your mother. Your comparison is different from your mom." He said, "I work with your mother too long. I know who she is."

WM: Martina, I only hope he was alive when our kids were big already. You know, he called her [MM]. What I doing? Say, "He working for the harbor division."

"He like that job?"

"He all right."

He say, "If he don't like, you tell him make appointment with me, come see me, I give him a better job."

Hey, I look at them guys. The people just talking over there. You bent ears, eh? I tell him, "No, no. I better go get on my own." I stay harbor division, second in command.

MM: I told him, "Don't go try to go over. You be satisfied what you have. There's people, they might look at you bad. Stay where you are."

WM: Every year, Christmas, eh? Dinner.

MM: He was good. He was nice to us lei sellers down at the waterfront.

WM: He's a nice man, Burns.

MM: We had problem, we go to him. He always try to solve it.

WM: He helped lot of people. He helped lot of people, that guy.

MM: I don't forget. I went with my mother for pay the rent. There was this guy who works there. She pay every six months. So, the guy told her, "Oh, Agnes, you no have to pay all this. You can pay twenty dollars a month."

She told him, "No, I better pay you now. Bumbai you guys have raised the price."

(Laughter)

MM: The guy look at me . . .

WM: And one time, we needed \$1,000. She call up the home building loan. Who do . . .

MM: Didn't have co-signers, you know.

WM: No, she wen see the president. He said, okay. He told him to give me the \$1,000. Now, I no pay interest, and I pay so much a month. No interest. But three signatures, the president. And I pay back the \$1,000.

MM: You know, but I never hear the end of it. Because we needed the money badly, that's why I asked. She reminded me day in, day out. That's why, I told him, "Don't you ever ask me anything more from her." Because she said, "Don't forget now. You husband wen pay the bill? Did you husband go down and pay?" Now, she see me today. Today, she see me, she tell me the same. I tell 'em, golly boy, I fight with her. She keep reminding me.

WM: When she wen make this house, the president of the Bank of Hawai'i loaned the money on his signature with no interest.

MM: The old lady got a lot of pull.

IH: She had a lot of friends.

WM: Because she belong to We, the Women; Outdoor Circle; what else?

MM: All over, she joined. Red Cross, March [of Dimes], the Broom Brigade. (Laughs) She was in the Broom Brigade.

IH: So, through the wives that she met all these guys?

WM: They in the same club, now. They need help, she goes and helps.

MM: She's always the one.

WM: She [MM] and the sister forced to go, too. (Laughs)

MM: Me, I get angry with her.

IH: And you never joined all those clubs?

MM: Too much work. Somebody have to stay home, do the work. So, I let my mother stay in the limelight because she's the one always running.

WM: She no pay dues, you know.

MM: You know, when Chief Gabrielson was chief, the old days, oh, he was really a nice man. I used to tell my mother---you know something? When she used to hold her [lei sellers] association meeting, you know upstairs where they used to have the judge go there and fine everybody [in district court rooms], that's where she hold her meeting with all her association. She used to tell me. I said, "You know, Ma, I don't want to go over there, sit down, wait for you four hours. All you do is, you do more talking than anything. Forget it. You want me, you call me. I ain't going come up there and sit down, wait for you."

WM: She work hard, you know, her. She go sell lei down the Hotel Street. She come home about four o'clock in the morning, now. She come inside here, so go in the kitchen. All clean already, but she go clean again. And then, she run her hand on the stove. "What the heck is this? The stove is so oily." But not oily. And us, we sleeping now. Oh, four o'clock in the morning, she making noise. Good night! And she go clean everything, then she go sleep. Say about five o'clock. Seven o'clock, she wake up, she going. Only two hours sleep. I don't know how she can take it, oh.

MM: Plus that my mother's a hard-working lady. And she go mountain with my father. They carry with 'em go mountain.

IH: So, how long did they have to go up in the mountain?

MM: All day.

IH: I mean, up till when?

WM: At night, ten o'clock.

MM: All depend what they going take.

IH: No, I mean, what year?

MM: Oh, anytime of the year, they. . . . Whenever you use . . .

WM: No, no, no. That time, she used to go was 1947, I think. Was just after the war.

MM: William, my mother and father pick greens before I married you.

What's the matter with you?

WM: What, that's before the war, then.

MM: Well, way before the war.

IH: But when did they stop going up?

MM: Oh, my father died.

WM: No, no, no, Martina. They had to stop because that was reservoir area.

MM: That didn't stop my mother, Dear, honest. They were told, "You can't go." She go anyway. You know why? I get my brother-in-law work for that Board of Water Supply. My father, eh? My father work and then retired. So, they tell my mom what place, area to go. It's better for her. They tell her now, they no tell her no go. They just tell her, well, 'cause she asked them. They go, "Agnes, you no can go."

She tell 'em, "Shut up. I can go." She go, that's right.

IH: So, is this all the way until the war that she used to go in the mountain?

MM: When during the wartime, no, because . . .

IH: But before the war started, that's when they going up?

MM: Oh, yeah. Before that, she used to go up. But never had the camouflage.

WM: After that, stop 'em, you know. They put the sign out. No trespassing.

IH: Yeah, after the war?

WM: Yeah, no trespassing.

MM: That's what they say.

WM: Too many people was going inside, go pick up stuff.

MM: You see, my mother tell, "I no go there for take anything. I take what I know I supposed to take. I take for make money." But you know how people now days, they go in, they raid the whole place. That's why, they ruin the place inside there. When I was small and I used to go with my mother, they used to find these orange blossoms ('ōkole'oi'oi) No more those orange blossoms. It's small like this. And the thing, you see 'em low on the ground. They have 'em all by the grass side. Hard, when you have to bend and pick, but those are the leis we mix with the plumeria.

IH: Oh, yeah? You don't remember the name?

MM: Oh, I forget the name of that. You see, that's why, I said they have so many flowers and all kind. They have the yellow, the light, dark orange. Then they had the dark, dark purple. No can get too much of the purple, you know.

IH: You think you had more variety [of flowers] those days or now?

MM: Oh, now, is the ones you have those days. But they don't have the varieties now like they used to before. See, we used to have sweet peas, pansies.

IH: Sweet peas? What is that?

MM: See? Don't have sweet peas. Pansies, sweet peas, ('Ōla'a beauties), begonias, the African daisies. The violets--the African violets, the mountain violets, the miniature violets. Those all different kinds. The violets, you break 'em by branches. You haku your leis with that. And then, you have the giant violets. You can use the flowers to string with the plumeria. We don't have that now.

WM: And before, they use this bougainvillea. All that before, lehua.

MM: All the bougainvillea.

WM: Now, nobody do it because takes too much time. Now days, it's not the quality, it's how fast you can make the lei. If you make slow, if you add up time and then how much you going sell 'em, not worth it. You know what I mean? Like hala, hala cannot go to the Mainland. That takes time to cut that, so they don't use it.

MM: But they only use that during the holidays.

WM: Not everybody knows how to cut, you know, that.

IH: Yeah, that's hard.

WM: Yeah, they was teaching me, the old man. I no can. Ooh.

MM: My father, he's crackerjack fast.

WM: He teach me how. He go . . .

MM: My father can see . . .

IH: Don't you have to have a special blade or something, too?

MM: Yeah. Special kind knife.

WM: Yeah, thin blade.

MM: And then, the knife got to be just where you can hold.

WM: Gotta be strong now, the blade, no bend.

MM: He was trying to teach me. At that time, I was the oldest, me. Aggie was small then. "I show you."

"Oh, I no like." My nails almost practically come cut. I was too clumsy.

So, he told me, "No, you no cut because you no can. You too clumsy."

I told him, "I'm not a knife cutter anyway. It's your job." Oh, he good. One more, my Uncle Kama. My father's cousin. Them two guys, they crackerjack at cutting. And you know, I feel sorry for my uncle. He works for the road, eh. But come for the holidays, my mother go get him for come cut the hala. Because my father doesn't want to ask. That's his cousin. 'Cause he know my uncle. When certain time, he like drink, eh? Oh, my mother drag him up the house. And she no let him leave the house until he finish cut the hala.

WM: (Laughs) You know, before, had plenty gingers, eh? Had plenty gardenias. Now, no more. Used to get farms. I don't know how come they give up. I think they no can make money today.

MM: Who?

WM: The gardenias.

MM: Oh, I don't know.

WM: You hardly see gardenias now much. Gingers not like before.

MM: I see the gardenias, they're nice gardenias, big gardenias. But in my days, they never had those gardenias they have now. They call it the American Beauty, so big. Big--they're BIG gardenias. The petal itself is big, you know. If no more the petals, you think those are the magnolias, the baby magnolias. You see how big the magnolias? Hoo! I was asking my brother Sonny one time, "What happened to those big gardenias that they used to have?" He said he don't know whether it's the weather or . . .

IH: Were those the ones you used to string? The big ones?

MM: No. The ones they used to string is the ones now. This is, if you look at them, they look like--the shape of the. . . . Oh, hard for me to describe. You know, when you open it, it's just like. . . . Oh, what you call that flower? And the thing spread wide, wide. Not too much yellow inside, just a pure. . . . But then that's how big they was. That's a mountain . . .

WM: What do you use it for?

MM: Then you braid 'em.

WM: Yeah?

MM: Oh, yeah.

IH: Oh, they used to use it in a haku?

MM: The haku.

WM: All before, all these . . .

MM: You see all these orange flowers, this kind flowers on the road. What you call? Mama braid 'em, remember?

WM: Bougainvillea.

MM: That's not bougainvillea, it's orange. The one grow in the tree. They used to plant all around the roads. Those orange . . .

WM: Shower?

MM: The showers.

IH: Oh, yeah?

MM: Oh, yeah. (Chuckles) She used to. And they're beautiful when she makes those. I took 'em to the UE [University Extension] Club. They couldn't believe their eyes. They was . . .

IH: And she . . .

MM: Haku.

IH: She haku with the shower?

MM: She doesn't haku now, she braid 'em.

IH: The shower doesn't fall out?

MM: That's why I say, she has a technique.

WM: Smart, how she do it. You know her? I seen people haku. Gee, the slow. They no use like her, she all ti leaves. All, she tie it up. I look the bugger, eh, no fall, no come out. Terrific, you know. And I don't know how she . . .

MM: She don't wound the thing like this. She braid her leis. She put her flowers. She know how to set 'em. I no can do 'em, myself. Fall down, my leis, flowers.

WM: And I watching her. I tell, wow, no tell me she finish one lei, eh?

MM: When she make the leis, she make like this. When I was in the UE Club, I had to make twenty-two braided leis, orange. 'Ōkole

'oi'oi. I asked my mother. Orange and yellow. If she could, they would pay her making the leis. So, she said okay, she make 'em because this is for the. . . . We had installation of officers, so she made 'em. It was so . . .

IH: Which club was that?

MM: For the installation of officers, the UE Club.

IH: UE?

MM: UE Club.

WM: University Extension. You know that one, eh?

IH: Oh, I don't know.

MM: You don't know? You from University. That's the homemakers.

WM: They call it UE.

MM: So, she used to make that. They never see leis like that. I was thinking to myself, "You folks don't see these kinds leis?"

They go, "No. Martina, not like this. We seen, but not like this."

"Oh, I'm sorry."

She said, "How your mother--?"

I said, "She braid 'em."

She said, "No, no, no."

I said, "Go look the lei, then you see. You look, the thing is braid. The other ones, they haku."

WM: Haku and braid is different?

MM: Yes, you braid with the ti leaf. Haku is when you wind 'em. My mother, when she taught me, I never like. Putting into . . .

WM: She no like learn, that's too hard.

MM: It's too hard. I rather have the needle. If I'm going out to make money, that's the kind I want to make. I don't want to haku.

WM: For a while I was allergic, you know. Gardenia, carnation, crown. I get hives. What you call that? My nose swell up, my nose running, my eye come swell up. Like that.

MM: You have an allergy, that's why.

WM: Yeah. And afterwards, I outgrew 'em, you know. Crown, hoo, I used to suffer. Sneeze, sneeze, sneeze. All of a sudden, I grew out. I used to take Dristan.

MM: Gee, when we used to string flowers, crown like that, we used to string 'em by the bags. And I mean bags. String the . . .

IH: When was crown flower popular?

MM: (MM mishears question.) Because you can sell 'em cheap. And then, you can give 'em for . . .

IH: That was in the boat days?

MM: Yeah. And you can give it to the people that comes over there to buy leis. You can sell those cheap.

IH: You folks don't use it too much anymore, the crown flowers?

MM: We do, down the lei stand, but not too much. But we do. Well, I hope all the information I give you, you enjoy it. But I know they have some. . . . (MM speaks to WM.) What you going get?

WM: I need some money.

MM: I hope when you get through, you bring some money home. Just don't take and don't bring any. (Chuckles) Down there is so slow, it's really terrible.

(Interview interrupted, then resumes.)

IH: When did you folks get married?

MM: Nineteen. . . . Oh, I forget. Been about thirty-something years, marriage. He's a good husband.

IH: How old were you when you got married?

MM: I'm sixty-eight, you know. He's three years younger than I am.

IH: How old were you when you got married to him?

MM: Hmm, let me see. Baron [MM's son] is thirty-four, thirty-three years. When we adopted Baron, him and I was already married. So, my son is about thirty-four, I think, Baron.

IH: You've been married over thirty-four years [ca. 1950], anyway. Is Baron your first child?

MM: No. Baron is my adopted. I don't have no children. I only had one and I lost it. One daughter I have. She died when she was twenty-seven years old.

IH: Oh, but that was your natural daughter?

MM: Oh, yeah.

IH: But then she died?

MM: Yeah, she died because she had heart trouble. And then, she had her son, a boy. Half-Haole boy. He's a nice boy. He's not even married. He's twenty-seven. Nice boy. They no like move out. They like stay here with me.

IH: Oh, he stays here? Your grandson?

MM: Oh, yeah, him and my other boy Baron. He got three children. They stay. They two like stay here.

IH: So, you adopted . . .

MM: That's my two boys I adopted.

IH: Oh, so you adopted your grandson, then?

MM: I adopt---yeah, my grandson.

IH: And then, you adopted Baron?

MM: Baron, my boy. And then, I raised a girl, Valerie. She get six kids. When I have a household full of kids, oh boy.

IH: Do any of them come down to the lei stand to help you?

MM: My daughter comes. When she has the time, she come. But she get plenty kids, eh? I don't want her to come down.

IH: Does she enjoy it?

MM: Oh, yeah, I raised her from a lei stand. She sells leis down there. She's my right hand. Businesswise, she's intelligent. She fast in anything she . . .

IH: Will she take over the business eventually?

MM: No, my daughter-in-law [Belinda] going to be.

IH: Oh, your daughter-in-law will.

MM: Because she too much like hele, you know.

IH: Your daughter?

MM: Yeah. And when you hele too much, you may neglect the business, see. But Belinda, she get three children. She knows that if she going to take over, she have to take care the business. Like I told

her, some days are good, some days are bad. You know, slow.

IH: Does she come and help you at the stand?

MM: Oh, she live here with me.

IH: But does she help you at the lei stand?

MM: Oh, yeah, she works. She's very lucky with jobs. Very lucky. She works this job. Because no more jobs, but she working. No take long, they call her for something. Now, she drives this---oh, no. She take over her mother's job. Her mother's in the hospital. Her mother was working for St. Francis Hospital in the laundry. So, she take over the laundry job.

And she's good lei seller, this girl. She good for make any kind flowers, any kind of arrangement. She has good ideas, she get good taste. She know how to coordinate her flowers. She know how to make any kind leis that attract people. You have to like this kind business, too. Like stringing leis over there, it's a thing that you have to do because it's a thing that you make a living. Like stringing plumerias, make mix, stringing the orchids, make mix. Those things, you do that every day because you have to have leis on your boards in order to have customers to buy. You got to know how to make your leis to attract attention. Don't hang any old thing. They only going look, they ain't going to buy. But if you beautify your board and put some different varieties, you not only going attract them for the leis, but they will buy the other leis, so you can sell a little cheaper, see.

IH: Do you enjoy stringing?

MM: I have to. (Laughs) I do. I like to string because I like to make the varieties of leis that's why I like to string. And then, if I see customers, they like the type, that style, then I try to make different colors, too. Because you don't please yourself. You got to please your customers. People that just make the leis because easy to finish fast, no. Make some nice leis.

See, my mother was---we were learning how to wili the leis. I was doing fine, but you have to get the technique like. Mom, the way she wili that leis, just like nothing. Put a rose in, make 'em, ho. What she doing, in no time she finish one lei, two lei. And I'm still on one lei. She say, "You work too hard on the lei. Just be natural about it. You just fix it, looks pleasing to you, then you wili it." But you got to know how to set your leis when you wili, otherwise the thing fall off. But I don't know how they wili their leis, no fall off. I wili mine, sometimes fall off. She say, "You know why? Because--"

So, I told her, "It's more hard. Might as well I haku."

She said, "You know why? When you haku the leis, you don't spread the leis wide enough for haku." You can't. It's just like a fat

lump from the top. But when you braid your leis, you can spread the flowers. And then, the braided leis come long, wide like this (inch and a half). Some people like the leis. . . . They no like the thing all bunched up together. Because you're spreading your flowers. She make the sweet peas, the pansies, oh, those leis are beautiful. She spread 'em out.

She put little---she say, "If you going da kine flower, Martina, don't use the hard greenery. Use the fern." Not the fern, ah, what you call? Like the maidenhair, but the greenery, the small kind. She said they attract better and they stronger. She said, "This is something you have to learn, something you have to know. Not everybody know this kind. It's a tip you learn. You do, you use that kind. Don't use that--" We used to make some maile out of this greenery on the tree, come in the bushes. We pluck 'em and we tie 'em together. Those things, you entwine it around the paper lei. So, she said, "Don't use that green. Use the fern because they're soft and they're nicer. When you do that, you attract much better."

IH: Do you use the fern to wrap around the paper lei?

MM: No, use maile to wrap around the paper lei. All depend what kind fern you use. If you use 'em and you make the style of the maile, then okay. But we don't use, maile is better. Some people use the other kind leaf to entwine in the paper. Seen that. Nice, not bad.

IH: What kind leaf is that?

MM: The leaf is kind of---it's about this wide (one inch). Long (one inch and a half), this.

IH: Did you know your grandmother?

MM: I never met my grandparents.

IH: They passed away before you were born?

MM: Yeah. I didn't know my grandmother and my grandfather on my mother's side, and I didn't know my grandparents on my father's side.

IH: But you know that your mother's parents did sell leis?

MM: Yeah. Like my mother speaks about my grandfather. He was a lawyer, attorney. You see, my mother, she carries her name as Agnes B. Makaiwi. B stand for Barinaba. That's just like the Bible name. My uncle, the brother, spells his name Joseph Palinapa with a P. And then, my mother gets after him because she . . .

IH: Where did she get the Makaiwi?

MM: Well, that's my father. See, when my mother married my father, she was Barinaba and married into Makaiwi. Makaiwi is my father's name. I had a nice father. Hard-working dad. Very . . .

IH: But then, your grandmother did sell leis?

MM: Oh, yeah.

IH: Did she sell just Downtown or was there boat days that time?

MM: You see, on Fort Street and Hotel Street, you know the corner? They used to have a store where they used to sell pants. I forget the name of that shop before. Right across of that shop used to be the Hub [Clothiers]. Remember Hub?

IH: The Hub? Was that a cafe or something?

MM: No, no, no, no. They used to sell. . . . Oh, see, long time you know. That used to sell pants. Haole people used to. On this side, I forgot the name that used to. My mother used to sell her leis right on Fort Street right by the store. She's the only lady and Auntie Rose Lum can sell their leis there. Nobody can. They won't allow.

IH: They sell right on the sidewalk?

MM: Yeah, right on the sidewalk?

IH: Did they have like a stand or something?

MM: No, just, they bring their chair and their little table. And my mother have her basket with her leis. She have a box where she string, where she sells her leis.

IH: Did they have any refrigeration for the leis?

MM: Well, you see, if you make haku leis, they last longer. So you don't need icebox. I forgot the name of the store. He was a Haole man. He was a nice man. He had a big refrigerator in his--open kind like this. And he used to allow my mother to go in there, put her leis. He tell her to go put her flowers inside there. She used to offer to pay him. And he wouldn't take it. They became very good friends, too. He used to like the old lady come over there. Colorful, his place, you know. And people come buy lei, they go inside buy something. (Chuckles)

The old lady, she was a character, though. She was a good old soul. She know so much people. Hard, you know. She's very hard. She's very strict. My two sisters Tootsie and Ruby, my auntie raised them. But like me, I'm glad my mother raised me. She believe in giving her kids education. Good schooling. She didn't believe that the kids shouldn't be educated. She believe they should all. That's why, I said, if you didn't make what you got, it's no fault of your parents. It's your own stupidity. She said, "I can help you, but I cannot do for you. You got to do it yourself. So if you want to go to school, fine. You can have all the schooling you want. But if you want to stay home and play."

But it was hard to go to school and sell leis and string flowers for your parents. It wasn't easy. Lot of time, I get tired 'cause I like sleep. I fall asleep. I fall asleep in school. That's how I was a boarder in the Catholic School at Sacred Hearts Convent. That's the time they had it on Fort Street.

IH: You boarded at that school?

MM: Oh, yeah.

IH: You go home only on the weekend?

MM: No.

IH: You don't go home at all?

MM: I don't go home at all. I didn't want to go home anyway. Because at Sacred Hearts Convent, everything was there. We had things to do and I had time for myself. We had homework, we can do it. And we used to . . .

IH: How about when you went to the [St. Andrew's] Priory? Did you board at the Priory, too?

MM: No, I left. I went to school down at the Priory because at the Convent, we only had till eighth grade. At Priory, they had till senior class. But Convent, that was a good school. That was a hard school. I'll be damned if you don't learn in that school. You either make it, or they tell you get out. You no can meet your grades, they tell the parents don't send your daughter, whoever. Let 'em go someplace else. Tell 'em, give 'em, do housekeeping job. They tell you. Because it's no sense you waste good money. Those days, money was hard to get. My mother had to work hard, so did my father. They work so hard for their money. But you see, I was a little bit fortunate in my education. I had the Waterhouse Estate. They were the one that helped send me through school. Aggie and Martha [MM's younger sisters], they had the Lili'uokalani Trust send them. That's so true when people say it's not what you know, it's who you know. You get all this kind. Well, my mother do enough for everything she get. She work hard. Try to give us good education. If you no grasp what you learn, that's too bad. That's why I keep on telling my kids when they come home, my grandchildren, "Bring homework, we help you, you learn, okay? So you be somebody."

Ask my little Bill, "What you going to be, Bill, when you come big? What you going to be?"

"I'm going to be a motorcycle rider."

(Laughter)

MM: I tell him, "That's what you think." He's a cute little bugger, that. He graduated from Kamehameha. I had a chance to go to Kamehameha.

(MM sighs.) But I chose the Convent, I don't know why. If I went to Kamehameha, I would have been a boarder again. See, the Walker, the Waterhouse, the Wilcox, they have something to do with Kamehameha School. They are part of the big donators. Yes. I had an opportunity to go to Kamehameha School that time. But you see, I was raised already in a Catholic School, I no like go. I didn't want to change. I wanted to stay there. My cousin went. My brother never like go, so as my other sister. She didn't want to go. I said, "Nobody like go. I no care. I going stay where I'm at." Not sorry, it's good education.

What school you graduated?

IH: I went to school on the Mainland.

MM: Oh, yeah? Not over here?

IH: Mm hmm [yes], 'cause my father is navy.

MM: Oh. And where's your parents?

IH: They're in California.

MM: And you married a local from here?

IH: Mm hmm [yes].

MM: Hawaiian?

IH: Mm hmm [yes].

MM: What nationality are you?

IH: Hawaiian-Chinese, Scotch-Irish.

MM: You like it here or you rather have the Mainland?

IH: I like it here.

MM: You no have to dress up here. Come as you are. Wear pants or wear muumuu. If you no want to dress up, you have a nice muumuu. Yourself look just as good. I don't know. I've always wanted to go home up Jack Lane to live. But there are more Japanese up there. My family is up there. All the place was garden before, all have house on it. All change. Only Auntie Rose Lum still lives there.

IH: Oh, she still living?

MM: Yeah, she's still there. Huh? I wonder. No, I don't know. I think she passed away. As you go into Jack Lane, way up, she had. You go straight, you hit her place. She has the biggest yard up there. She raised all the plumerias. Oh, boy, that auntie was a lei seller from way back. Work hard. I don't know if her children . . .

IH: Were there other nationalities of lei sellers besides Hawaiians?

MM: Let me see. Oh, we have a lot of half. But majority of the lei--oh, wait a minute. Mary. I think she died. If you look at her, she Oriental, you know. I think she was Chinese. But because selling leis so long with the Hawaiian lei sellers, she almost turn like Hawaiian, too, eh?

IH: Oh, but she wasn't Hawaiian?

MM: I don't think so, I don't think so.

IH: But was the majority Hawaiian?

MM: Oh, yeah. Majority of 'em all Hawaiians. Oh, yes. Plenty. Lei sellers is. . . . I used to go down, help my mom. I mean, the air was different. The figure was colorful. All over, you see inside. Now, they toed the line, how you should. You cannot run. Oh, lei sellers used to run all over the place [on the waterfront], in the park, with their leis. But they had to draw the boundary line 'cause you cannot run with your leis in your hand and shove the leis to the customers. That's why they put a stop to it. That's why they make you stand in line. They want to buy leis, they go up to you and not you go to them. 'Cause there was too much roughness, that's why.

IH: But today, do you have hired workers at the lei stand?

MM: I have one girl works for me, I have. I have my cousin helps me when she can. And then, my niece comes when she can. Mostly, I go down. When he [WM] come home, I go down, I work. I close the stand. Right now, I can't have workers working. One maybe. And then, if I need, I have Auntie Bella come in, or I go down. Because down there. . . .

IH: Too slow?

MM: Slow, slow. Lucky if you can make thirty, fifty, a hundred dollars. Cannot tell. . . .

IH: What about the last stand that you folks were at?

MM: That's where I'm at, the last stand.

IH: No, the one before this. The one that was behind.

MM: Same thing. I mean, I was at the end.

IH: Was it busier at that time?

MM: Well, we had a shack that time. It was more colorful. But they didn't have union like. They had, but not like this. Oh, they gonna strike or no more job. Or just take this or something. I

tired fight, that's why. But before when we used to have these difficulties, we can fight for it. You know what I mean? Where we going get some kind of an assistance to help us. We have to, otherwise there's nowhere we can turn to. You have to fight for some. You have to fight for yourself. Not going come to you natural. You want to have a job or work to make money, you have to help yourself and fight for yourself. People have to get together.

You know, people say being a lei seller is easy. No way. It's hard. If you buy your flowers today, you string 'em up. If you cannot sell it, you have it hanging all outside. Eventually when comes towards the afternoon, all turns brown, rotten. And you have to move it to a different position. Then you have to sell it cheaper, dollar, or give it away. All of that is gone already. You lose it. But some people don't understand. They think, oh, you know. No. Because if there's good days, okay, you're going to make money . . .

END OF SIDE ONE

SIDE TWO

MM: . . . you doing the proper way. You got to work for it. Some flower growers, lot of them retire, you know.

IH: The flower growers?

MM: We don't have that much flower growers. Mrs. Inouye, Yamada. . . . Who else we have?

IH: Do the lei sellers have a good relationship with the growers?

MM: Some. Any kind business you're in, when involves money, it's not always a good relationship. It's not always. If you there and you have enough money to pay your flowers, then you have good relationship. But maybe you're short one day, you don't have it. I mean, right there and then, they thinking otherwise. But they have no choice but let you have it.

IH: Are there times when it's hard to get flowers?

MM: Oh, yeah. Wintertime is hard. That's when they go up with the price of flowers. Then we have to go up with the price of leis. Hard. It's hard because then the growers have the option on you. Because if you no like buy their flowers, they care less, eh? You know what I mean? They always get somebody come buy. So, no matter which way you turn, you the loser. So, you have to play along with them. You know that, "Go to hell." Because you see, you don't mind, if business is good that you have to take it and pay for it. But when it's slow as it is now, it's hard, it's rough.

I told my husband, "We work with it. You have to go welfare." When you make money, you make money just to pay your flowers. Buy a little food, put in your house. For your bills, you get hard time. That's why I get two boys. I get two good boys. No problems with my two kids. I told them, "You know something? Why don't you folks go out and move? Go live by your folks self."

They said, "Well, if you don't--"

"You stay with me, no more job and that lei stand is slow. If I cannot buy food, I turn around. See, you folks live by your folks self, can buy your own food."

They say, "Ma, don't worry about those things."

I say, "No, because you have children, too." And the three kids, they no like move. I tell them, "Why don't you folks go live in a bigger house with Mommy and Daddy?"

"Oh, no. Who going watch us?" That's what they tell you. "And who going cook for us? Who going watch us when we take a bath?"

Now, things are more rough. How come? Things are so rough now days. Why?

IH: I don't know. Not only for you, I think for everybody.

MM: Rough all over? But in other ways, you get another open air when you can get something to breathe in. And then, you get hard time, because when you tell the growers, oh, you don't want to take their flowers, over there, goes so slow, they get all riled up. They get furious. They don't like the idea. They get real angry. They feel that it's not right.

See, Mom, when she left, when she died, she left her good name back. That's why, I try to live on her name, because her name is good. She pays her bills. For a mother who don't have husband, she work hard. She take care not only herself, but she take the family, too. My brothers with their kids. She's a good mother. She helps. That's why she built two bedrooms, this house. That's only for her and my sister Martha. Her and my brother, rather. She built this up. They was willing to let her have three-, four-bedroom house. I figure, this is her place. She do as she please with it, because it's hers, she worked hard for it. Wasn't for me to entice her to build a bigger house that she have to pay for it. I told her, "No, Ma, you build what you want. A small place for you and Martha, 'nough. You, one bedroom, Martha or my brother Sonny in one bedroom." My brother can, him another one, too. He had stayed with my mother, was living that time here, and helped her. You know, he stay home, he clean the house. He's good in cleaning house, keeping this place, clean the yard. My mother took care of him, give him what he wants. He had nothing to worry because he had everything. That's why, I told her, I say, "Ma . . ."

IH: Before days, you were saying your mother had to work so hard, selling here and there.

MM: That's right.

IH: And then, you were saying that now, it's kind of hard times, too. You think before days was better than now?

MM: No. We're fortunate now than we ever was. The only thing wrong is we don't have the business. We have the stand. We can get the flowers. But the business is not there. But before, you have to work hard to get both, business and flowers. If you don't have business, going be hard to get the flowers. But if have flowers, you going business, too. Can sell your leis. But whereas, now, no business. And you no like flowers because there's no business. It is slow. I don't know whether the Hawaiians or people not coming here. You don't have that much visitors.

IH: You think your business now days is . . .

MM: I hope it gets busier in the near future.

IH: You think it's dependent on tourism, your business?

MM: Mostly. Mostly people that comes to buys leis. And then, when holiday come, people order leis for parties and then you get some kind of business from them. But you see . . .

IH: But today, is it the tourists that buy your leis or the local people meeting the tourists?

MM: Both. Tourists and local. Not only tourists, local, too. They give you some kind of business because their family going, friends going away. So, which way you look, the same way. If it's slow, it's slow. If it's pretty good, you know. Like May Day, well, it's okay because it's a tradition. Lot of people buy leis to wear. You know, to enjoy to wear the leis. And it's good for us, too, because we can sell to make money.

IH: Do you go out on those special occasions?

MM: We go down Fort Street Mall to sell [during Aloha Week and May Day]. They ask us for go down for sell, so.

IH: Okay. So, I think that's all the questions.

END OF INTERVIEW

KA PO'E KAU LEI

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